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*A Century of
Silversmithing^o*
1824 ~ 1924



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A CENTURY OF
SILVERSMITHING





WILLIAM B. H. DOWSE

A
CENTURY OF
SILVERSMITHING ✓

*A Brief Account
of the Interesting Development of
Silverware Manufacture as Reflected in
the Growth of an Organization
that Now Celebrates its
Centenary in this Field*

TRADE MARK



STERLING

✓
By

PHILIP L. SNIFFIN

1924

REED & BARTON
Silversmiths ~ Established 1824
TAUNTON, MASS.

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FOREWORD

PICTURE a quaint old curio shop hidden in a time-worn crumbling row of buildings in a spot long since forgotten by a busy city. Here inside the weather-beaten door, in a dingy darkened room, are rows on rows of rare old treasures fairly reeking in traditions.

. . . Come with me and spend an hour with the past.

Here Time speaks, for everything is old. These things we see are survivors of their time reclining now to pass on through the years the record of their part in progress. Here is a wealth of history told in vivid language.

Now uncover one by one the secrets these treasures hide behind their cloaks of dust and mildew. Most of them seem odd today yet each is an achievement of its time and a trophy to the builders of progress generations ago.

For what in all the world has more of interest to the lover of fine things than to travel back the years and study progress?





A CENTURY OF SILVERSMITHING



IN no other field of art or industry is there a more absorbing story of development than that of the art and manufacture of silverware. Tracing back a hundred years, we find a most interesting transition from the early silversmith whose trade came only from the very wealthy to the manufacturing institutions of today which supply about fifty million dollars' worth of silverware to the people of this country every year.

It requires a long stretch of imagination to picture the conditions under which the early silversmiths struggled to win recognition for their wares,— to have them known as utilities for everyone rather than as luxuries for a select few. Today silverware is an everyday necessity, used in various forms in the home of practically every family. It is a far cry from the time three or four generations ago when the pioneers of the industry in America were fighting foreign competition on the one

hand and an utter lack of public appreciation on the other.

The year 1924 appropriately marks the Centennial of the beginnings of silversmithing in America. For it was one hundred years ago that the pioneers of the craft, then more nearly an art, laid the foundations on which the present industry has grown. With this year the silverware business of Reed and Barton completes one hundred years of growth from the modest beginning of a small shop at Taunton, Massachusetts, in 1824 to a large and resourceful manufacturing institution in that same city today.

It is much to have lived these hundred years, yet the true test of an institution is more than its age. The real test comes in the way that institution has grown and the manner in which it has written its growth into the progress of the industry it represents. To have met this test and to now pass the hundredth year of service still retaining all its youth and vision is an accomplishment achieved only through profiting by the experience that comes with every passing year.

Turning back the pages to the setting of one hundred years ago, we find that those were troublous and trying years in America. The difficulties which confronted any new promotive effort in that time bring out in clear relief the courage and vision of Henry G. Reed and his associates who staked their faith in that small shop at Taunton. We find that the year 1824 is a memorable year in American industry and notable in the history

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HENRY G. REED, 1810-1901

of the country for the number of establishments which were started then. Even more worthy of note is the fact that many of those establishments were destined to play important parts in the prosperity of the nation in years to come.

The new country had then passed the stages of long-drawn reconstruction following the years of war for independence and was now growing up into vigorous life. Among those pioneers who stood out as leaders of the time it was just as much a matter of patriotism to foster the nation's industrial independence as it had been fifty years earlier to fight for its political independence. For although in the period of 1824 this country produced most of its own raw materials, we were still greatly dependent upon Europe for a large part of our manufactured goods.

To the able and far-sighted business men of that day this situation was anything but satisfying. Yet with all their well-directed and energetic efforts, the bitter opposition which they met and overcame today seems almost incredible.

There are interesting records to show that Mr. Reed and the group who first conducted the business in Taunton were inspired largely by the spirit of patriotism. They believed that goods for the American market could be made in America by American workmen as well as or better than in other countries. Interesting stories are told of how they staked their faith and labor on that idea and how they gradually and through many hard-

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CHARLES E. BARTON, 1812-1867

ships won the public sympathy that gave them their right to grow.

II

Silversmithing as a trade was something new to the American people when this Taunton shop began the sale of the wares which were so painstakingly produced there. Although there were a scattered few who confined their efforts only to the manufacture of spoons and cups for wealthy local residents, and now and then to articles of church silver, this did not often yield a livelihood and the early silversmiths had generally to combine their craft with something else. Paul Revere, perhaps the best known of the early silversmiths, was a bronze founder and copper-plate engraver among other avocations. Many others were blacksmiths who made a few articles of silver now and then when the blacksmithing business was dull. To differentiate between these two widely separated trades, they were known as blacksmiths and "whitesmiths" and, for a time, the early silversmiths were called by this name. Many others who supplied the limited pieces of silver service in use at the time were clock and watchmakers and repairers.

Among those who laid the beginnings of the silverware industry here in Taunton, there was one who later gained fame in another field of American industry. This

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SCIENTIFIC AMERICAN

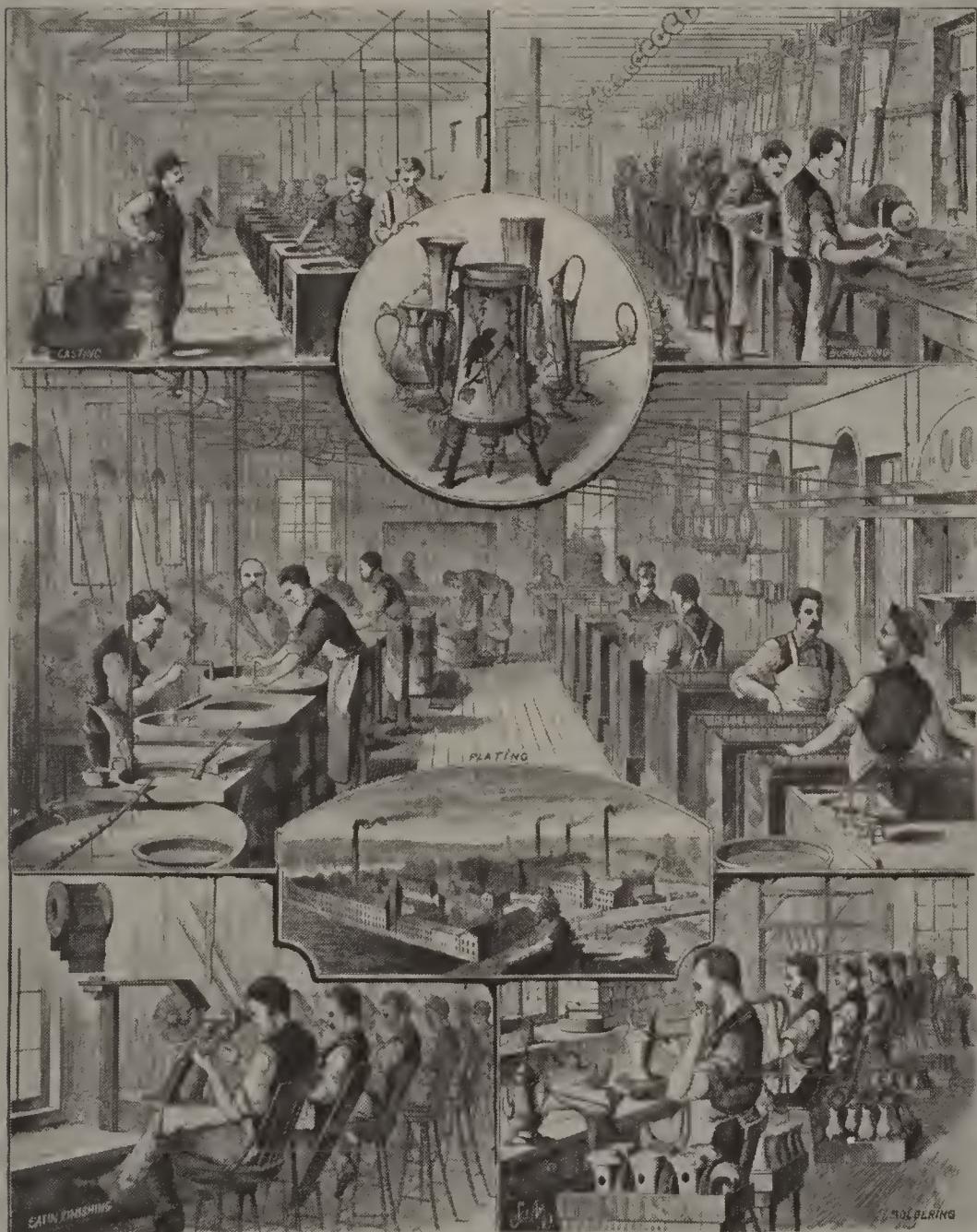
Published weekly in New York, N.Y., at No. 100 Broadway, by J. M. Muller.

A WEEKLY JOURNAL OF PRACTICAL INFORMATION, ART, SCIENCE, MECHANICS, CHEMISTRY, AND MANUFACTURES.

VOL. XXXI. NO. 19.

NEW YORK, NOVEMBER 8, 1879.

[\$2.00 per ANNUAL
POSTAGE PAID.]



REED & BARTON'S SILVER PLATE WORKS AT TAUNTON, MASS. [See page 294.]

was Isaac Babbitt, originally a manufacturing jeweler who, after a brief period of service with the founders of Reed and Barton, became interested in the properties of metals and made many researches in an effort to find the best possible alloy for Britannia ware. In the course of these researches he discovered the non-friction metal which was called Babbitt metal and which still bears his name. This was the pioneer of many similar metals used for bearings today.

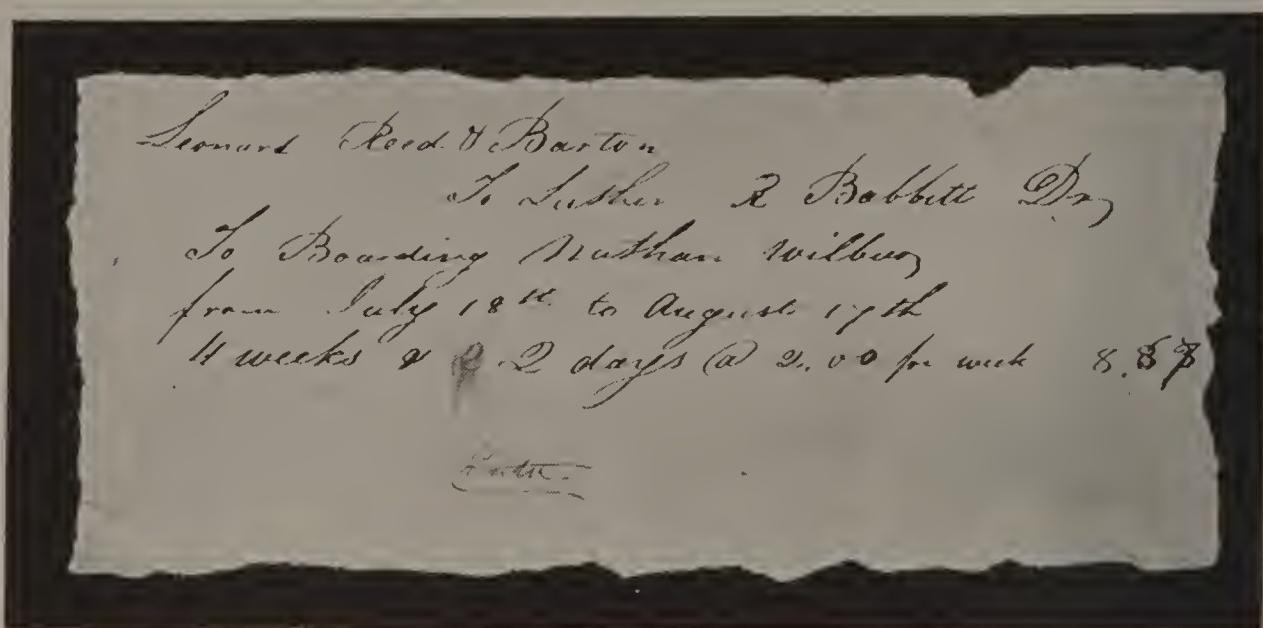
According to record, the first Britannia ware made in the United States was produced in a small shop near the jewelry store of Isaac Babbitt's uncle in Taunton, Massachusetts, in 1824. The first sheet of metal was rolled with a pair of jeweler's hand rolls, and it is not difficult to imagine the thrill of triumph in the minds of those pioneers when they found the result a success. As we study the histories of most great industries today and especially those which can show long records of service, the stories of the greatest interest are those of just such ventures of faith as this.

Those were days crammed full of the exciting adventure of new accomplishments. The small shop was almost at once outgrown and a new location found in a fulling mill on Spring Street where there was power enough to run the heavy rolls required. For several years this shop was engaged as much in researches to find the best possible composition as in the production of goods. A policy had been adopted from the first which required that all metallic alloys be produced direct from the pig

metal and this has since been considered as typical of the elements that made the wares of those pioneer silversmiths so well known for quality.

At that time the output was chiefly inkstands, looking-glass frames and shaving boxes which were offered direct to the public and featured as American-made goods. "American Made" was a selling phrase then, the meaning of which we can hardly realize today for the battle between foreign and domestic manufacturers was in full swing and the appeal of American-made goods was an appeal to pride and to patriotism. Old account books, dating back to the first years of the Taunton shop, show numerous interesting items. There were special orders for "church cups," tea pots, for which they were especially noted, pitchers, bowls and other wares in fashion at the time.

After two years in the Spring Street mill, the power was again found insufficient and a mill was built on School Street where a James rotary engine, the first steam power in Taunton, was installed. Here better facilities for progress were offered, more equipment, more power and more room for growth. So now the firm was able to take the step toward which they had been looking,—the manufacture of tea ware. The results were particularly interesting. The first tea pot finished was displayed in their show window on Main Street, Taunton, where it attracted a great deal of attention as the first specimen of its kind to be made here in America. Eighteen sets were immediately ordered.



Board, Including Meals, Averaged About \$2.00 per Week in 1830

These pots were fluted in a lead die, under a screw press and soldered by a hot blast from a charcoal stove. In design they were modeled after the patterns of Colonial silverware, well-proportioned and dignified, an ornament to the American home table for which they were destined to serve with growing popularity in years to come. With this success, the promise of the future became so evident that new capital was obtained and the enterprise grew rapidly, branching into the production of other wares, and winning recognition among other ways in the form of various prizes at the Bristol County Fair.

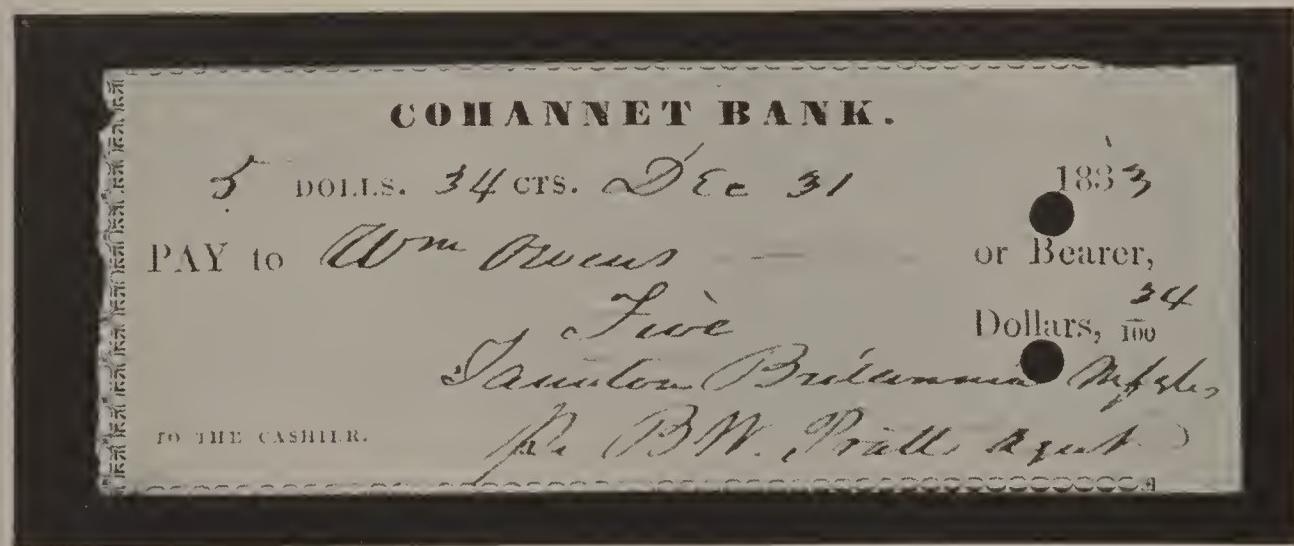
III

Conditions within the establishment during the years of early development, form a most absorbing contrast with those of the present and are worthy of review here because they were so typical of manufactur-

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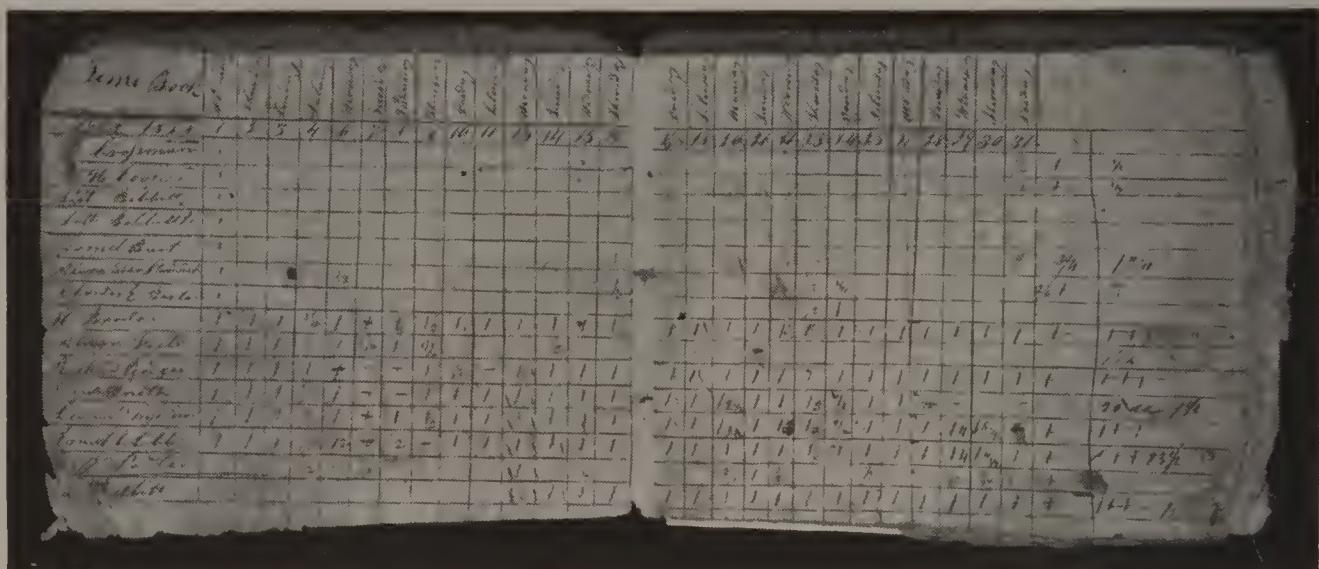
ing establishments of that time. There was little or no heat in any factory until about 1850. It is recorded that the suds and stale beer used in burnishing the ware often froze on the articles and water spilled on a bench or floor remained as ice until the weather allowed it to thaw. Steam heat was first used in cotton mills, partly because the cold retarded the processes of production by stiffening the fingers of the operators and partly because it broke the threads of the materials. From this, the use of steam heat extended to other manufacturing establishments and finally to the homes.

Old pay slips and record books of the time, which are still preserved among many other interesting documents in the historical files of Reed and Barton, reveal some noteworthy facts about the living and working conditions of that early period. The working hours in the establishment at that time were from 5 A.M. to 7 P.M. from March 20 to September 20, with a half hour off for breakfast at 6.30 and an hour for dinner at 12. From



Bills Were Paid by Checks Written on Small Slips of Paper

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Two Pages from a Time Book, Kept by Mr. Reed in 1828

September 20 to March 20, the hours were from sunrise to 7.30 P.M. In the latter case the men had breakfast before coming to work.

Apprentices were paid 31 cents per day, and the wages ranged from this sum up to \$2.00 per day for the superintendent. Board was \$2.00 per week, including room and meals. Married men were paid, according to the custom of the time, at least in part by orders on the local stores. Wages were paid as a rule only quarterly, and the order slips were considered as advance payments pending the settlement.

In 1832, eight years after the establishment was begun, a third move was necessary and resulted in the erection of the first of the present group of buildings, in what was then a suburb of Taunton called Hopewell, a significant name which soon gave way to that of Whittenton. The new mill was 100 x 40 feet and is now at the north end of the west factory.

For the next few years, in common with industry all over the country, the manufacture of Britannia ware went very slowly. Mr. Reed kept the business going steadily, however, and continued his researches in the metals employed, to find an alloy nearer the ideal of perfection which he had in mind. Much of the business of the time was of an individual character,—articles for private account and a good deal of church silver. Both Mr. Reed and Mr. Barton worked at the bench with their employees, doing whatever had to be done. Mr. Barton and other salesmen often packed samples of the ware into an old chaise trunk, set out for Boston and drummed the city for trade. At other times they took a schooner from Taunton to New York. The same schooner carried the finished goods thither. Materials were ordered to come from Boston “by the next waggon.”

By 1835 Mr. Reed had found an alloy which had “the right ring” to it and from that time on carried forward the business in ever-increasing prosperity. He had one requisite for his goods, which he made the foundation for their manufacture, and that was *quality*. He was never satisfied with anything less than the best, and he gave his own best towards it. A year or two later the Reed and Barton ware took the first medal at an exhibition of the American Institute in New York in competition with the best English manufacturers. This, of course, attracted a great deal of attention. During the exhibition, Mr. George Delavan, a prominent member

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of the Institute, sent several pieces of the Reed and Barton ware, together with the same number of pieces of English manufacture, to the Secretary of the Institute, Mr. Wakeman, together with the following note:

"I am satisfied that the Taunton ware will bear a favorable comparison with any in Europe for neatness and elegance of finish, and I beg leave to express my firm conviction that if such specimens of American manufacturers are properly encouraged it will lead in a few years to the entire independence of foreign nations for articles of necessity and use, and I trust the time has arrived when the experiment should be made."

Mr. Delavan also made a comparison of the prices for the articles in the two sets on exhibition, which were of approximately equal grade:

<i>Taunton Ware</i>	<i>English Ware</i>
Coffee pot	\$2.65
Sugar and cream pots	2.40
Tea pot	1.78
<hr/>	
Total	\$6.83
	\$9.16

The difference in favor of the Taunton ware was \$2.33, which Mr. Delavan added, "every American ought to be proud of."

Reed and Barton in fact went on winning prizes at various expositions everywhere. In the years when

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An Exhibit of Reed & Barton Wares at the International Exhibition in 1876

American industries were getting their start, such successes were the best possible foundation for sales and increased business. This is one characteristic of the early days of industry which is difficult to appreciate under the different methods prevailing today.

An interesting story is told concerning a visit made by Edward Everett, when Governor of Massachusetts, on a visit to Taunton in 1838. There was a bill before the

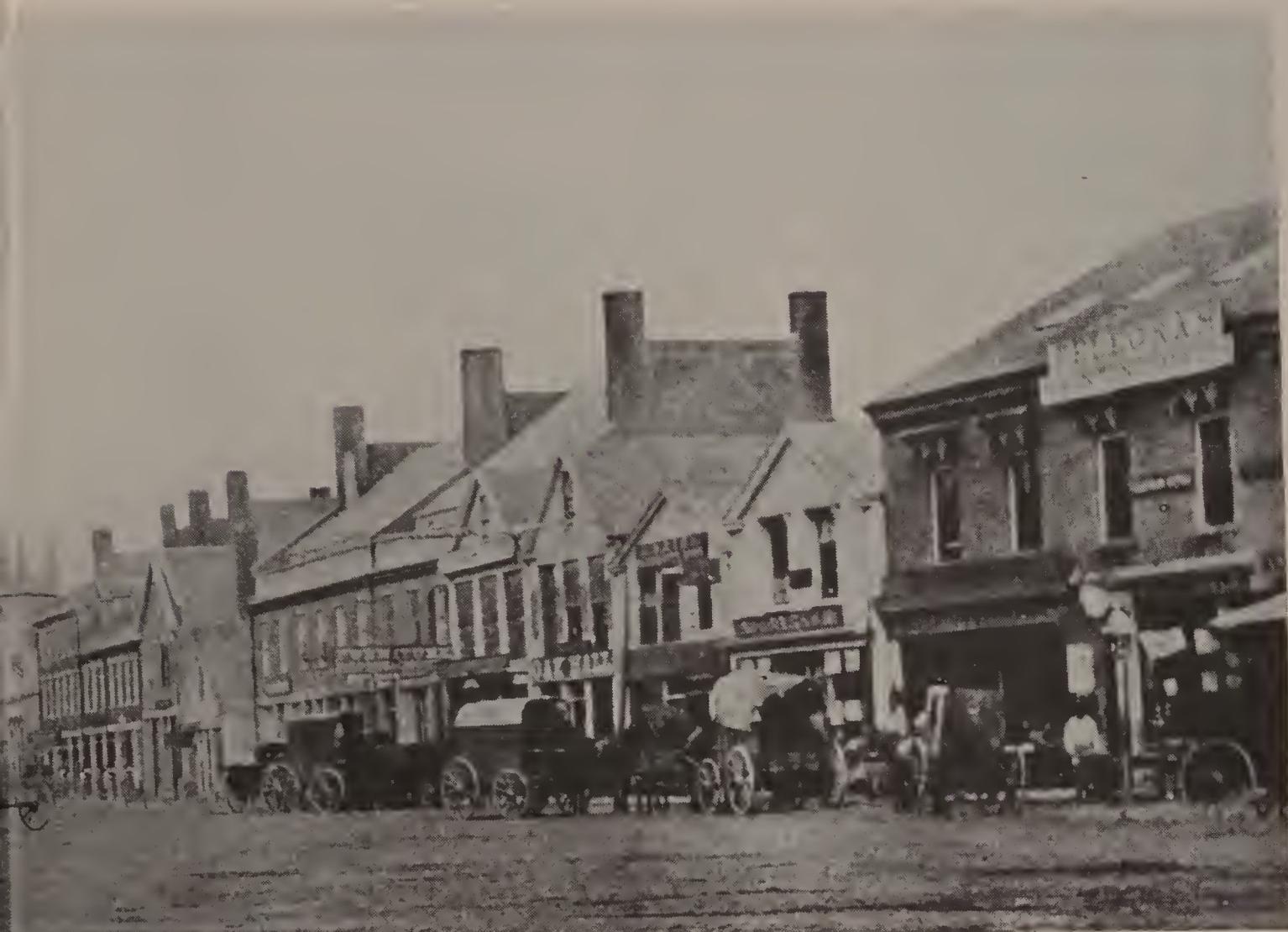
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Taunton's Main Street in the Late Forties. The Business

General Court for the establishment of popular education in the Commonwealth and the Governor came to speak in its behalf. After his speech he visited the shop of Reed and Barton and became much interested in the manufacture of Britannia ware, especially noting its fine grade, the first which had competed successfully with that made by Dixon, of Sheffield, England. He was delighted with what he saw and praised the initiative and skill displayed most highly. After he had left, it occurred to someone that it would be a graceful act

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Reed & Barton Began in the Building at the Extreme Right of the Picture

to present him with a specimen of the firm's products. No sooner said than done, and a choice tea urn was packed carefully in a box and taken to the railroad station. There it was placed in the charge of Mr. George Bird, the conductor of the train on which the Governor was to return to Boston, with instructions to give it to Mr. Everett as he left the train.

The following letter was promptly received by Messrs. Reed and Barton:

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Boston, 12 October, 1838.

Gentlemen:

On my arrival in Boston the conductor of the cars put into my possession a box containing an urn from your factory. I beg you to accept my sincere thanks for this beautiful present, highly valuable to me, not only as a convenient and useful article of furniture, reflecting great credit upon the skill to which the art has been brought in your establishment, but still more prized by me as a token of your kind regard.

With best wishes for the success of your enterprise I am, gentlemen, your obliged friend

EDWARD EVERETT.

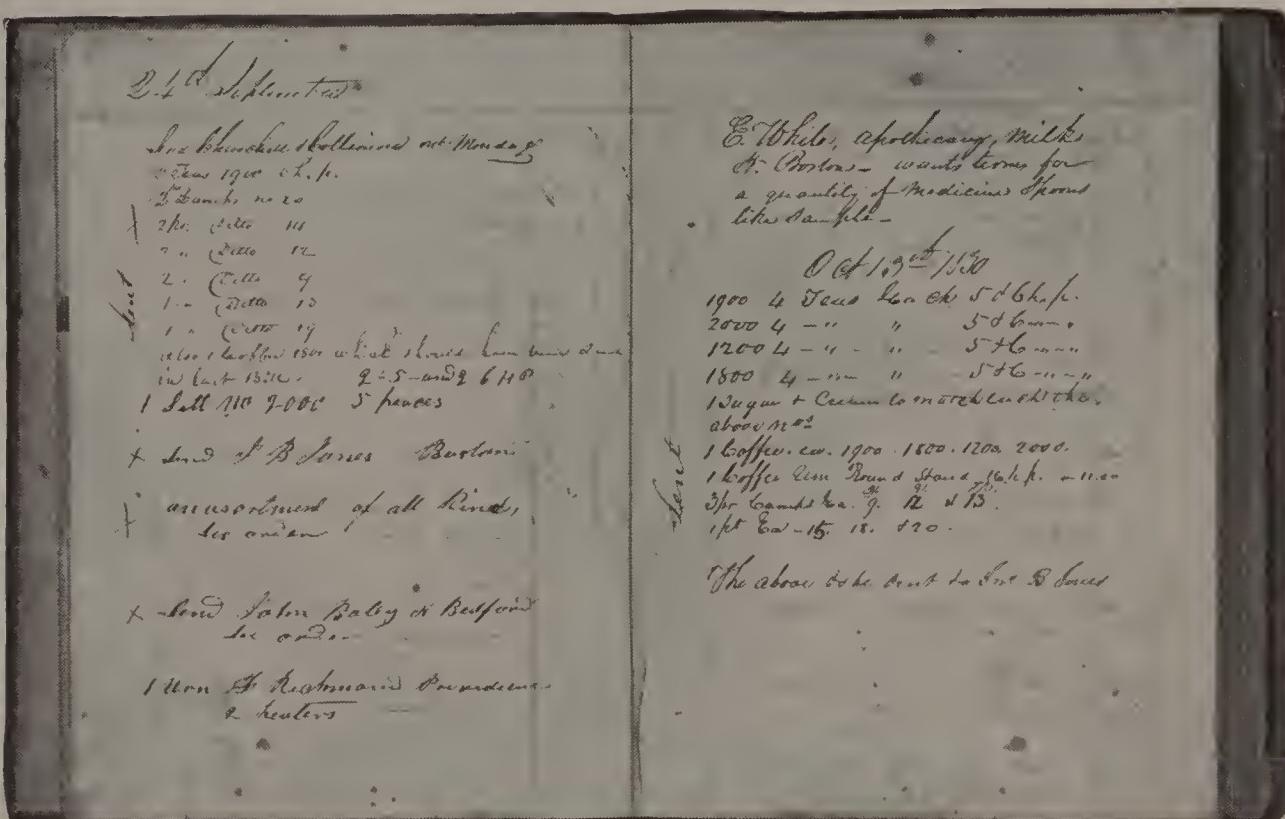
In a manuscript book of reminiscences written by the son of one of the original employees of the plant, an apprentice taught by Mr. Reed himself, then workman at the bench, and later foreman, there is an interesting account of the plant of Reed and Barton, some twenty to twenty-five years after its inception. The two partners, Mr. Reed and Mr. Barton, lived on either side of a two-family tenement, one of a number erected for the establishment about 1840-45. The working hours had not changed but wages for skilled men had risen slightly and now ranged from \$1.50 to \$1.75 per day, while board was still \$1.75 a week. A few small cylinder stoves had been installed with the benevolent intention of mitigating the cold, but the burnishing suds still

froze on the lathes if the weather were severe enough. The casting furnaces were run by wood fires and the mills were lighted by whale-oil lamps. A banjo-shaped lamp, using the same fuel with a blow-pipe attachment, was used for soldering.

IV

Mr. Reed found the electro-plating business was flourishing when the gold fever struck Taunton. A number of his best young men joined a company which chartered a sailing vessel and started for California by the long voyage around the Horn. Some of them, it is said, succeeded; others decided that gold and silversmithing was better than digging for the precious metals and in time returned to their old jobs. Meanwhile Mr. Reed needed an increasing supply of workers to care for his expanding business, and so he did what was at the time considered a radical step—employed women. The importance of this is due to the fact that in 1849 there were few places in industry open to women. A few women had long been employed as solderers, one of them, Rebecca Robinson, having a reputation as a “character,” and considered the equal of any man in the shop. Others, chiefly wives and daughters of men employees, were employed on the lighter jobs, washing, packing,—if there was a rush of work. Then women became a regular part of the working force, doing anything that their ability and skill could accomplish.

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An Early Order Book, Showing Sales of Reed & Barton Wares in 1830

There are many instances of the employment of several members of the same family in the shop, sometimes of two or even three generations. Of course this was by no means uncommon in olden times but comparatively rare in America. It speaks well for both employer and employees when such long-continued relations exist. Mr. Reed was noted for the personal care and instruction which he gave to those who were learning their trade in his shop. There was no time-keeper in the shop until about 1860. The workers kept their own time and accounts of work done, turned them in to Mr. Reed, and settlements were made quarterly. It was the custom, although tending to die out, for men to be hired on yearly contracts.

Not only the working life, but the social life of the men and their families was bound up in the establishment, with the members of the firm and their families as the natural leaders, in almost feudal fashion. They took themselves and their traditions very seriously indeed. Evening parties among the young folk, resulting naturally in clambakes and picnics in the summer, literary societies, debating clubs with sonorous names, like the Ciceronian Debating Club, political clubs, like the Young Whigs, later the Lincoln Club, gave variety and interest to the life of the little community. The funeral of a fellow-workman was an occasion of great solemnity. The shop closed, and all the men walked in procession to the grave, adorned with mourning bands in good old guild fashion.

It was in September of 1848 that one of the most active political clubs among those recorded in the annals of Reed and Barton brought to Taunton a speaker from the Middle West. He was a man not then particularly known to fame, although heralded as a striking speaker, the possessor of a dry wit, and of a great sympathy for the common people, whom, he said, "the Lord must have loved, because He made so many of them." It was a very hot night, and the hall where he gave his address was packed to suffocation.

The tall Westerner walked on the platform, and saying that it was too hot to stand on ceremony, took off his coat and invited his hearers to do the same. It was a simple act, but it won the heart of every man who was

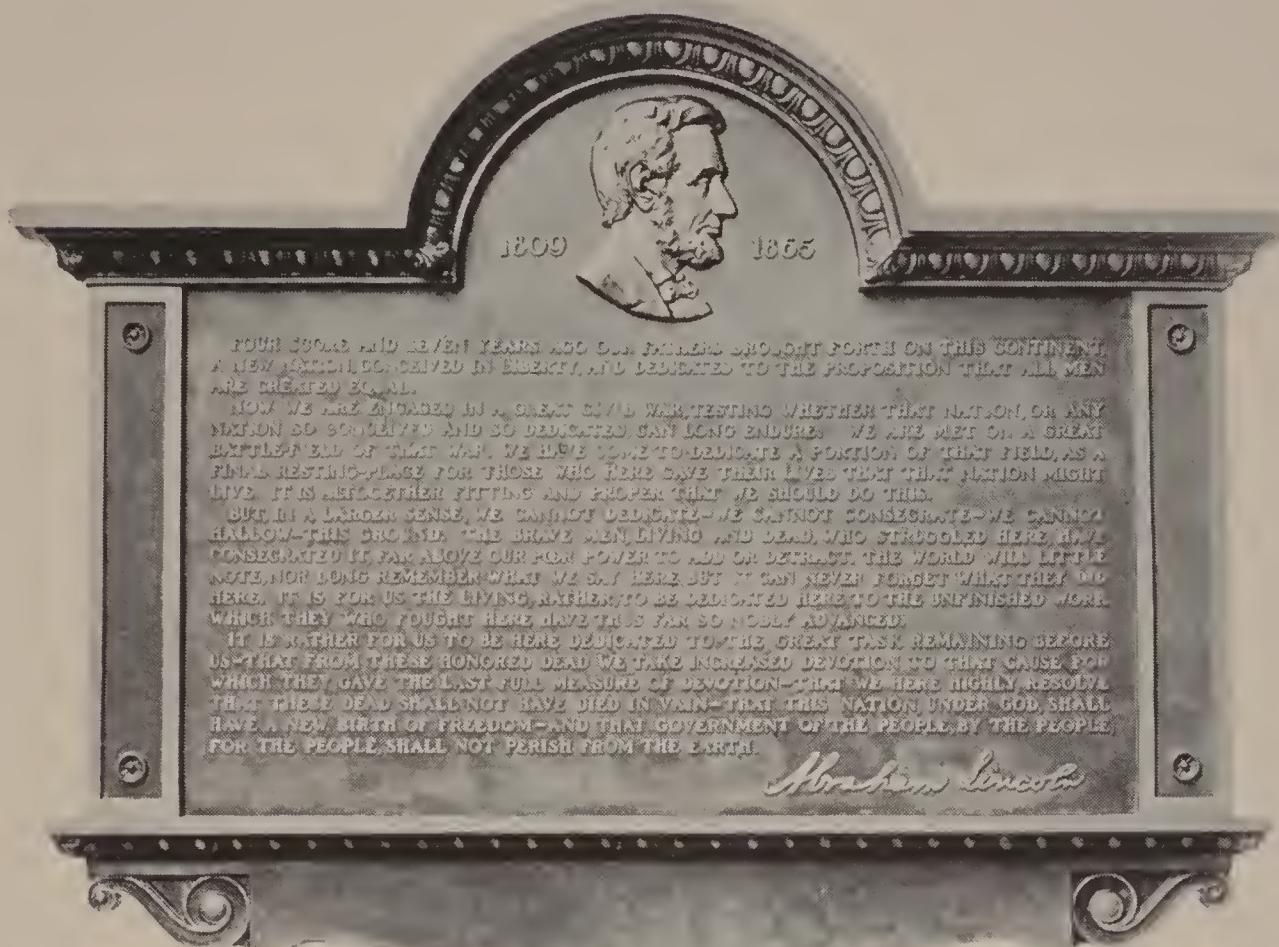
hot and tired after his day's work, one of the many acts of kindness and simple democracy which made Abraham Lincoln the greatest of Americans. Taunton immediately took Lincoln to its heart and claimed him, if not as a native son, at least as a great-grandson, a descendant of the Lincoln family which had been one of the original settlers. In fact the works were built upon land once the property of the Lincoln family and the old Lincoln house still stands in the yard today. It has also a close association with the early days of Reed and Barton for Mr. Reed used the kitchen as the place where he compounded the famous lacquer, made by a private formula, which was used on the tea-pot handles in the first years of the firm's existence.

The men of Reed and Barton felt a special admiration for Lincoln. They attested their loyalty in the Civil War and were among the first to celebrate a flag-raising in the works yard about two weeks after the declaration of war, May 1, 1861. There were speeches, patriotic songs, even an original poem, to express the patriotic fervor of the organization. The women trimmed the buildings with small flags flying from every window.

V

The electro-plate business, begun by Mr. Reed in the late forties, grew rapidly in the next decade. The country was growing more prosperous, and fashions were chang-

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Lincoln Memorial Tablet, Designed and Produced by Reed & Barton

ing. Silver was declining sharply in price, which brought its use within the reach of a larger number of people. Where previously knives and forks were made of steel with handles of bone, pearl or lacquered wood, the demand changed to such articles of flatware in silver plate, or at least with plated handles. Mr. Reed believed that there were immense possibilities in developing a line of electro-plated and commercial silverware for domestic use, in articles which should be of first quality in point of wear and service, well and tastefully designed, and sold at a price which would bring them

within reach of the average purse. To this end Mr. Reed gave much time and thought. The shapes and patterns were created by the best designers with as much care and artistic effort as if they had been intended for sterling. Too often in those days articles low in price were needlessly ugly in design and carelessly made, but nothing of that sort was tolerated by Mr. Reed. The public seems to have appreciated the fact, for the business then started in this class of goods has remained a very large percentage of the yearly volume turned out by Reed and Barton.

In the same decade Mr. Reed built up an interesting and profitable connection with South America. Much of it was in the goods for ordinary domestic use mentioned in the previous paragraph, and their excellence of pattern and workmanship made them very highly esteemed among the beauty-loving population of the southern continent. Another interesting phase of this South American business consisted of ecclesiastical silver in wide variety, not only the smaller vessels, but numerous pieces of large size and highly ornate design, such as floor candlesticks and altar pieces, the latter with elaborate carving and designs in high relief, often worth many thousands of dollars. These, of course, were chiefly on special order. These and similar products of the Reed and Barton works brought the name to such a degree of favor that several of the Latin-American republics specified Reed and Barton silverware in their customs tariffs as the standard by which

other brands should be compared when assessing import duties. It was a noble compliment to Mr. Reed's lifelong insistence upon quality which has always been remembered with just pride by the Company.

We have spoken several times of the great care which Mr. Reed gave to the designing of his products. The buying public, which as a rule is interested only in results, knows little of this end of silver manufacture. Yet it is of first importance, as we have seen, in satisfying the demands of a discriminating clientele. The success of Reed and Barton has been due in no small measure to the detailed attention which Mr. Reed and his successor Mr. Dowse have given to it. There is a somewhat popular impression that there is very little hand work done today upon silverware, in comparison with that in the past. As a matter of fact there is a great deal more. The essential tools and processes of the craft have not changed in thousands of years. Even Saint Dunstan, the patron of all good craftsmen in silver, would find himself quite at home at a bench in Reed and Barton's.

The processes which are today carried on by means of mechanical power, rolling the metal into sheets and stamping out blanks, were in the past often done by apprentices operating hand rolls and presses or roughly hammered out by an assistant. The master smith put his time on the finishing. It was a slow and very expensive process and results were artistic or clumsy according to whether the smith was an artist or a dullard.



Genuine Antiques—One of the Earliest Tea Sets, Produced About 1830

It is by no means true that all silverware which is old is therefore well-designed and executed. Of course the products of the best workmen were in most demand

but in the nature of the case only a few of the wealthiest could own them. Most of our common table implements, like silver or nickel-silver spoons, forks and knives, were never seen in the houses of any but the wealthy and great. Forks, in the days of Queen Elizabeth, were used only by royalty. The mass of her subjects cut their meat, and sometimes their enemies, with a short, broad-bladed knife which they stuck in their belts when not in use. Their spoons were wood or horn. Yet this was the heyday of silversmithing, the century of Benvenuto Cellini and the period of Francis the First.

VI

We have said that there is far more hand work today in the manufacture of silver than there ever was in the past. In the making of a spoon, for instance, where once it was the work of one man, to be owned by one man, today the work is put first upon the design and the dies. This may take as long as a year, even in the case of a single spoon. The design drawn upon paper must be reproduced in wax, in plaster of paris, in silver or in a composition, to see exactly how it is going to look. A dozen different models may be made for one article with differences so slight as to be hardly discernible to the uninitiated eye. Yet the makers know that all the fine points which go to make a harmonious and beautiful spoon must be there if the design is to please the

critical taste of the buying public. All the skill of brain and hand which the artist-artisan of old put upon his single spoon are now lavished upon the design and dies from which countless exact reproductions are to be made. There is the same amount of craftsmanship employed, only in the present method of manufacture it comes earlier in the production.



Replica of an Early Pewter Pitcher

mounted up into thousands of dollars with so far no return. The old silversmith would have been appalled; he could not have possibly afforded such an outlay. He would have been compelled to make many spoons in the same time, just to make his living. Upon no one, save perhaps a royal order, could he have afforded to spend such minute and exquisite care as the modern silversmith spends with each model. Nor is this all. When the die is done, and the spoons, or whatever articles are made, are coming from the presses, there is still a great deal of hand finishing to be done.

In making hollow ware, the chief difference between the work of the silversmiths of today and yesterday, save for the power which runs the presses upon which the blanks are given their rough form, is the superior skill of the modern craftsman. Pressing out the blank is, however, but the roughest beginning of the process. The addition of the ornament, from the spinning on a lathe to the chasing and repousse work, is all the work of the exquisitely trained fingers of the master workman, using the same myriad little chisels and curious snarling irons which were perhaps invented by Vulcan, or some contemporary of his, in the Golden Age of the Olympians.

In passing, there can hardly be omitted here some slight reference to the place of the silversmith in the history of civilization. The effect of beauty in softening and refining the less agreeable primitive instincts of man has been one important side of his contribution. The other is our whole system of banking and the exchange of international credits. The goldsmiths and silversmiths were the first bankers and many of the craft attained to enormous power, like the great Medici family of Florence, whose craft sign of three golden balls is still seen in our cities. Another did business at the sign of the Red Shield and was the ancestor of the Rothschilds. The word *sterling*, whether used to indicate a certain fineness of silver or a money standard, came from a group of merchants from the cities around the Baltic Sea, known as the Easterlings. The silver

which they brought into England was always of a fixed quality, never allowed to deteriorate. Everyone knew what a pound of Easterling silver was worth. So "sterling" became the standard of fineness, whether used in the arts or as money. It was a situation similar to that which transpired in Argentina by the silver from Reed and Barton, as we have seen above.

Changing business conditions early made it advisable for Reed and Barton to become a corporation. After Mr. Barton's death in 1867, his interest was purchased by Mr. Reed, who from that time on was practically sole proprietor of the business. When incorporation took place the business was capitalized at \$600,000. Mr. Reed was president and continued to be the managing head of the business up to his death at the ripe age of ninety-one years.

Mr. Reed, like his wares, was a man of sterling quality. As a young man, he chose as his motto, "Whatever you are making, work as best you know how, believing that you are producing, or trying to produce, the best of its kind in the world." He believed that in his establishment there should always be in process of manufacture one piece of work of a superior nature, whose beauty and excellence of craftsmanship should be an inspiration and example to the whole organization, and in this, as in his designs, he was willing to spend money, without stint, to achieve perfection. His creed was simplicity of living. He never had any desire to display his success by the more extravagant

A C E N T U R Y O F S I L V E R S M I T H I N G



The Wares Were Often Displayed to the Public in Very Unique Ways

manner of living which so often characterizes the increase of a man's wealth. Above all, he took a personal interest in his employees, and many are the stories of his unfailing kindness, from which there resulted a spirit of loyalty which twenty-five years after his death is yet the prevailing spirit of the establishment.

In this connection, it would be out of place to pass this subject of loyalty without a mention of the record of service on the part of these employees, which has been a most important factor in the up-building and maintenance of the organization. The longest is that of

A C E N T U R Y O F S I L V E R S M I T H I N G



The Various Buildings in the Reed & Barton Factory Today Have a Total Floor Space of

the founder and first president, Mr. Henry G. Reed, seventy-five years. The next is of an employee with a service of nearly seventy years. Besides these:

9 have a record of from 50 to 56 years

7	"	"	"	"	"	45	"	50	"
23	"	"	"	"	"	40	"	45	"
13	"	"	"	"	"	35	"	40	"
29	"	"	"	"	"	30	"	35	"
33	"	"	"	"	"	25	"	30	"

A CENTURY OF SILVERSMITHING



325,000 Square Feet. This Picture Shows the Main Office Building and a Front View of the Works

51 have a record of from 20 to 25 years

56 " " " " " 15 " 20 "

54 " " " " " 10 " 15 "

62 " " " " " 5 " 10 "

Such a record speaks for itself, and represents service which could not fail to be an asset to any company.

On Mr. Reed's death, his son-in-law, Mr. William B. H. Dowse, succeeded to the presidency and active management of the business. He found what is so often

A C E N T U R Y O F S I L V E R S M I T H I N G



A View of the Reed & Barton Works, Taken About 1880

the case, a great business which, in its growth and development, had become cramped and congested. To facilitate production and provide for necessary expansion, it became necessary to rebuild much of the plant and make a number of additions. The efficacy of these changes has been demonstrated over a period of years by a substantial increase in the volume of business.

VII

It is often said that success in a business is usually one man's job, but one hundred years generally covers the life of several. An establishment, which has in its century of life, been under the guidance of but two men, Henry G. Reed, for practically seventy-five years, and William B. H. Dowse, for twenty-five, has certainly a unique record in American industrial history. Without question, this stability and unity of control has been a

A CENTURY OF SILVERSMITHING

most important factor in the growth and standing which the Company has attained.

During a century of silversmithing there have, of course, been many achievements which reflect not only to the credit of Reed and Barton, but to the industry as a whole. Among such achievements, it will, perhaps, not be out of place to mention a few. India has long held the Company's wares in high esteem, and in 1920, after a competition, open to silversmiths all over the world, Reed and Barton was awarded the commission for a very interesting dinner service and other table equipment



Part of the U. S. S. Arizona Silver Service

for his Highness, the Maharajah of Barwani. This especially designed silver service was made in the style of Francis the First, bearing his Highness' crest and motto. To go into details regarding the service is, of course, beyond the scope of this work. Suffice it to say that the whole, comprising over one thousand items of silverware and porcelain ware, was most favorably received by his Highness, the Maharajah of Barwani, and reflected in a marked degree the quality of work of which the Reed and Barton organization is capable. Two other notable achievements may be selected as types of many more,—the silver service made for the battleship "*Arizona*," with the interesting use of the cactus motif, and the service made for the battleship "*Minnesota*," where the famous sculptured group located in the city hall at Minneapolis, and representing the Father of Waters, was used as the inspiration in modeling the base of the great punch bowl. Such original and distinctive treatments, worked out with so much beauty and skill, must be counted as real contributions to the development of American art.

In closing it may be well to call attention to the development of the so-called hotel business. From the earliest days of the Pullman Company and the Wagner Palace Car Company, Reed and Barton have furnished a large part of the table ware used by both, and for some forty or fifty railroads who run their own dining cars besides. The great railroad restaurants of the Pennsylvania in New York, Philadelphia and Washington,

A CENTURY OF SILVERSMITHING

the Grand Central Restaurant in New York, and numbers more, both in this country and abroad, are equipped with Reed and Barton hotel ware. In addition, many of the finest hotels in all parts of the world, including those of the great Statler organization, and the famous resorts on the Pacific Coast, find in Reed and Barton goods that combination of smartness and fashionable appearance with substantial service, which meets exacting requirements.

Such is a brief review of the events and achievements of a century of silversmithing. We have seen the plant grow from small beginnings into a great establishment, rooted deep in the history of the Commonwealth of Massachusetts and the United States by its one hundred years of service. We have seen how consistently and steadily it has carried out the ideals of its founder and successor for the production of articles which have been at once beautiful and of high quality for the use and pleasure of man. We have glimpsed something of the lives spent in faithful performance of duty; of employer and employee working together to meet the wants of the public. Who can tell what achievements lie before them in the next one hundred years? Of one thing we may be sure,—that in carrying on the same stable policies of the past,—a still greater success lies ahead.



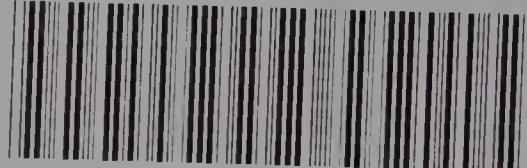
Acknowledgment

THE AUTHOR IS INDEBTED TO MISS CAROLINE E. MACGILL, HISTORIAN, FOR MUCH OF THE MATERIAL AND THE ARRANGEMENT OF FACTS AS THEY ARE GIVEN. CREDIT IS ALSO DUE THE TAUNTON PUBLIC LIBRARY AND THE BOSTON ATHENEUM FOR VALUABLE ASSISTANCE IN PRELIMINARY RESEARCH AND STUDY

Designed and Printed by
THE BARTA PRESS
Cambridge, Mass., U. S. A.

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